



**LONG LEAD PRESS RELEASE**

**The 32nd Annual Images Festival Announces Dates, Closing Night, and Exhibitions highlights:**



Toronto (December 19, 2018) - Images Festival showcases artistic excellence in contemporary moving image culture through screening programs, gallery exhibitions, live performances, educational programming and special events. We are thrilled to share details about our upcoming 2019 program schedule, taking place from **11 - 18 April 2019**. The programming team is driven by works that elaborate the textures of communities and embody alternative,



discursive models of moving image presentation, shaping a lineup that calls attention to our histories, solidarities, and collaborations.

Closing Night will feature an exciting series of new, commissioned works by Canadian artists **Oliver Husain**, **Lisa Jackson**, **Kelly Richardson**, **Michael Snow**, and **Leila Sujir**. Curated by **Janine Marchessault**, the programme *Outer Worlds* takes departure from the Canadian invention of IMAX, and our dubious relationship towards the large format's production and consumption.

The 2019 festival will continue to present incredible exhibitions and screenings as part our OFF SCREEN program including **Arnait Video Collective** (*Arnait Ikajurtigiit: Women helping each other*) at Art Gallery of York University, **Sharona Franklin** (*New Psychedelia of Industrial Healing*) at Gallery 44 – Vitrines, **Denise Ferreira da Silva and Arjuna Neuman** (*Four Waters: Deep Implicancy*) at Gallery TPW, **Sarah Pupo** (*burning through the body*) at Trinity Square Video, **Pamila Matharu** at A Space, **Beatrice Gibson** at Mercer Union, **Nevet Yitzhak** (*WarCraft*) at Koffler Gallery, and **Michael Keshane** (*Outliers on Tour: Film Screening with Michael Keshane*) at Tangled Art Gallery.

Finally, the 2019 festival welcomes our new team, Artistic Director **Steffanie Ling**, Operations Manager **Barbora Racevičiūtė**, and Programming Coordinator **Sarah-Tai Black**, each delivering new perspectives and incredible ranges of knowledge and experience to their roles.

Steffanie Ling is a critic and writer from Vancouver where she was previously co-curator of Events + Exhibitions at VIVO Media Arts Centre. Her reviews and essays have been published in The Brooklyn Rail, C Magazine, Canadian Art, Flash Art, Hong Kong Review of Books, among others. Barbora Racevičiūtė is a graduate of OCADU's Criticism and Curatorial Practice MFA program, runs a collaborative curatorial collective called shell, and has worked with Images Festival on the last two festivals. Sarah-Tai Black is a film curator and arts writer. She is committed to intersectional feminist practices within the arts and her work focuses heavily on the representation and experiences of black, queer, and body positive communities.



## **AT A GLANCE: A SELECTION OF 2019 OFF SCREEN EXHIBITIONS + SCREENINGS**

### **A SPACE**

**Pamila Matharu**

**March 15 - April 20, 2019**

**Curated by Vicky Moufawad-Paul**

This debut solo exhibit explores the politics of archives, aesthetics, and self-preservation. Pamila Matharu has created two installations at A Space Gallery that incorporate new media, archived texts, collected artworks, and a bhaithak (Punjabi/Hindi/Urdu lounge).

*Vergangenheitsbewältigung* connects the lost video documentation of the AGO's literary symposium *Identity in a Foreign Place* with the *Perspectives 93* exhibit, as the documentation remained missing from the AGO Library and Archives until recently. As a counter-response, the adjacent gallery will hold space for *Dear Amrita: How can I forget history when I was just starting to remember?*. This installation is an homage to the deceased modern Indian painter, Amrita Sher-Gil (1913 - 1941). Her obituary was memorialized in the summer of 2018 in the New York Times. Sher-Gil was gaining critical attention when she prematurely died at age 28 from a botched abortion.

Using discarded videotapes from archives as a starting point for a critical analysis to examine the role of institutional critique and memory, systemic erasure, and cultural safety, Matharu works through these projects to ask how we survive in archives and how we are erased. Together, the projects explore the impact of the absences of non-hegemonic cultural production in the ongoing project of archives.

### **ART GALLERY OF YORK UNIVERSITY**

**Arnait Video Collective**

***Arnait Ikajurtigiit: Women helping each other***

**April 18 - June 23, 2019**

**Curated by Alissa Firth-Eagland**

Arnait Video Productions values the unique culture and voices of Inuit women, opening discussions with Canadians of all origins. Since its beginnings in 1991, Arnait has followed a trajectory revealing the originality of its producers. From a strong desire to express cultural values in Canada, Arnait continually addresses the context of their work and lives. Often working in precarious social conditions, the sheer endurance required on the part of the members of Arnait to produce these video documents testify to the importance of the project in their lives. The films



celebrate the specificity of the culture of women in Igloolik: some are interviews, some are reenactments of traditional activities, and others are cinematic features. Because of this, their stories of endurance resonate with audiences around the world. *Arnait Ikajurtigiit: Women helping each other* offers us strength, grace, humour, resilience, and a model for learning by doing. This body of work, developed over nearly three decades, is a rigorous, relevant contribution to the field of contemporary art. Including films, objects, and photos, the exhibition shows how Inuit life continues to change and adapt in reaction to Western influences from the exceptional perspective of women of Igloolik.

**GALLERY 44 – Vitrines**

**Sharona Franklin**

***New Psychedelia of Industrial Healing***

**March 29 – April 27, 2019**

**Curated by Steffanie Ling**

*New Psychedelia of Industrial Healing* is a daily cycling bio-installation, adopting the structure of durational performance and sculpture, meditating on medical treatments which the artist began 20-years ago. Each daily composition exposes disability through a process of bio-ritual: the embodiment of biopharmacology, biocitizenship, and the unveiled autobiography of a daily ritual, private self injection, and the treatment of genetic disease. Within the altars assembled, documented and connected through Instagram, live cells are arranged among unprecious objects. The syringe creates a new psychedelia of visual meditations, interjecting social media algorithms, and reclaiming a long-standing alienation. Each image confronts questions of “Who defines celebration while policing the expression of the disabled?” A selection from over a hundred of her images allow us to linger with this experiment in de-stigmatization.

**GALLERY TPW**

**Denise Ferreira da Silva and Arjuna Neuman**

***Four Waters: Deep Implicancy***

**March 9 – April 20, 2019**

**Curated by Steffanie Ling**

Co-presented with Gallery TPW, *4 Waters: Deep Implicancy* is an experiment in collaboration that traces the striking possibility of a state without value. The artists research crosses four bodies of water—the Mediterranean, Atlantic, Pacific and Indian oceans—to connect four disparate islands: Lesvos, Haiti, Marshall Islands and Tiwi. Each island holds within it stories of tremendous violence, but also the potential for otherwise. The



film assembles fragments that touch on a kind of knowledge imbedded in a moment preceding human history or geological timescales – a moment of total entanglement described by the artists as Deep Implicancy. In excavating the link between geological shifts and material realities, they ask, can an earthquake release the knowledge for a revolution in the very way we know the world?

While the artists consider natural disaster, resource extraction, and colonial violence they compose a framework of elements that displaces the privileged role of value in ethics, relations and knowledge. In its place, the film asks what kind of ethical program could exist without time, accumulation, and measurement, hence value.

An accompanying study room will contain texts, music and video footage from the past two years of Neuman and Ferreira da Silva's extensive research, including material on topics such as coral islands, bacterial communication, and earthquake-triggered liquefaction in Haiti. This research archive will be activated through multiple events and respondents.

#### **KOFFLER GALLERY**

**Nevet Yitzhak**

**WarCraft**

**April 4 – May 26, 2019**

**Curated by Liora Belford**

Deeply informed by cultural research, the video and sound installations of Israeli artist Nevet Yitzhak rely on digital technology, combining found footage, archival and photographic materials transformed through editing and sound treatment. With a critical approach of contemporary political and cultural issues, Yitzhak challenges perceptions of the past by raising questions about cultural heritage and collective forgetfulness within a complex local identity. Yitzhak's multi-channel video installation *WarCraft* takes as departure point the Afghan war rug, a unique tradition of weaving generated by a history of conflict and foreign military presence. Originally an expression of resistance, a means of survival and a way of communicating the horrors of war, occupation and migration, the rugs became commodified by the international tourism industry. In her laborious digital work, Yitzhak reinvents the rugs' iconography introducing 3D models of weaponry employed by contemporary armies and war zones, using animation and sound to reveal their destructive potential. Expanding from the culturally specific to global concerns and other violent histories, Yitzhak's view is informed by her own context and a critical examination of current Israeli state of affairs.



The exhibition is presented by Koffler Gallery and realized in partnership with Scotiabank CONTACT Photography Festival and Images Festival.

**MERCER UNION**

**Beatrice Gibson**

**April 13 - June 1, 2019**

**Curated by Julia Paoli**

Mercer Union is delighted to co-commission two interconnected films by artist Beatrice Gibson that together propose empathy and friendship as a means to reckon with an increasingly turbulent present. *I Hope I'm Loud When I'm Dead* is an intimate 16mm film that captures the consequences of political upheaval and war. The film starts with material shot on the evening of the 45th American presidential inauguration in January 2017 and weaves together CAConrad and Eileen Myles' words alongside those of fellow poets Audre Lorde, Alice Notley and Adrienne Rich. Here, Gibson employs language and poetry to grapple with the present. In so doing, *I Hope I'm Loud When I'm Dead* is a deeply personal work, one which seeks out the power of ritual, and casts the poet as a prophet, fit to navigate an alternative path in times of perilous authority.

Conceived as a companion piece, Gibson's *Deux Soeurs* is based on an unrealized script by Gertrude Stein, written in 1929 as European fascism was building momentum. Gibson's adaptation, set almost a century later in contemporary Paris, deploys Stein's script as a talismanic guide through a contemporary moment of comparable social and political unrest. Here, Gibson explores feminism not only as subject matter, but also as method, casting as the film's characters a close network of friends and practitioners, alongside others who have supported or influenced the artist's life and work.

The exhibition is presented by Mercer Union and realized in partnership with Scotiabank CONTACT Photography Festival and Images Festival.

**TANGLED ART GALLERY**

**Michael Keshane**

***Outliers on Tour: Film Screening with Michael Keshane***

*Outliers on Tour* is bringing the outsiders in. Stemming from Tangled Art + Disability's *Tangled on Tour* program that ran from 2014 to 2017, this exhibition invites Disability-identified artists from across Ontario to consider how the city has been built and constructed as a concept by those



on the periphery. Featuring VibraFusion Lab of London, Michel Dumont and Eugene LeFrancois of Thunder Bay, Chris 'Bucko' Binkowski of Ottawa, and Michael Keshane of Tangled Peterborough's programming, *Outliers on Tour* will present visual and tactile works in the gallery, an offsite film screening, and public engagements.

This multimedia and multisensorial group show centres the artists' perspectives as outliers in every sense of the word. *Outliers on Tour* draws a parallel between the movement of Disability Arts as an outlier to the contemporary art world, and cities outside the downtown core as outliers to the urban identities that shape our understanding of inclusive city futures.

#### **TRINITY SQUARE VIDEO**

**Sarah Pupo**

***burning through the body***

**April 5 - 27, 2019**

**Curated by Masrin Himada**

*the drawing of the body burns into the body//and so//it burns through the body//then the wildfire//reaches from chin to collarbone//some draw burn marks//and some enter burn marks//and then burn marks become drawings//and so//drawings burn - Kristin Eiriksdottir*

Kristin Eiriksdottir's poem, "Kök," inspires the exhibition's thematic of opposing forces and tensions of layering and unraveling, concealing and revealing, openness and containment. Sarah Pupo's watercolour paintings alongside her animation work are relational and dynamic configurations that create the movement of these diametric paths. The exhibition highlights the physical and intuitive labour that goes into the making of an image. The gestures, colours, shapes, and forms of what appear on canvas or on screen bring something to life that spills over and through the frame. What has been generated, what has been animated, what is projected, what moves in us compels us toward these works as they delight in the poetic intention of intuition, in movement and colour.



## IMAGES FESTIVAL

The Images Festival is one of the most enduring and respected platforms in the world for the exhibition and dissemination of independent film and media art. The festival takes place annually in Toronto, Ontario, and has been attended by more than 25,000 people each year. The 2019 edition will take place from April 11 - 18th and will include approximately 15 in-cinema programs, 15 gallery exhibitions, 10 public program events, and five live performances. Images has spent the last 31 years presenting media works that range from the formally and aesthetically challenging, to the personal and lyrical and is committed to cultivating a passionate arts community who see moving image culture as a means or understanding our contemporary context.

The land on which we gather and organize is the territory of the Anishinaabe, Haudenosaunee, Huron-Wendat and the Mississaugas of the New Credit First Nation. Today, the meeting place of Toronto is the home to many Indigenous people.

A territorial acknowledgement can demonstrate a coming to awareness, and provoke thought and reflection, all of which are essential in beginning to establish reciprocal relations. This acknowledgement should not function as closure, resignation, or acceptance of the structural conditions of settler colonialism that remain in effect today. The Images Festival will continue to ask what it means for us to keep open a spirit of sustained inquiry into the complexities of our situation.

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Sharona Franklin. *New Psychedelia of Industrial Healing*, 2018. Digital Image. Courtesy the artist.

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